

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 55.—No. 7.

SATURDAY, FEBRUARY 17, 1877.

PRICE { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE.—SATURDAY CONCERT.** THIS DAY. The Programme will include:—Overture, *Médée* (Cherubini); Symphony, in G, "Oxford" (Haydn); Pianoforte Concerto in G (Beethoven); Overture, *Saul* (A. Bazzini) first time in England. Vocalists—Miss Sophie Lowe, Mme Antoinette Sterling. Solo Pianoforte—Miss Maria Krebs. Conductor—Mr AUGUST MANNS. Numbered Stalls, in Area and Gallery, Half-a-Crown; Area or Gallery Seats (unnumbered), One Shilling.

FRIDAY NEXT.

**SACRED HARMONIC SOCIETY, EXETER HALL.** Conductor—Sir MICHAEL COSTA. FRIDAY next, Feb. 23, at Half-past Seven, a Selection from the Works of HANDEL and MOZART. Principal Vocalists—Mdme Blinco, Miss Julia Elton; Mr Vernon Rigby and Mr Lewis Thomas. Tickets, 3s., 5s.; Area, reserved in rows, 7s.; Stalls, 10s. 6d.

WEDNESDAY NEXT.

**LONDON BALLAD CONCERTS, ST JAMES'S HALL,** at Eight o'clock. The programme for Wednesday will contain the following standard and popular songs:—"My heart is fair for somebody" (Mdme Sherrington); "My mother bids me bind my hair" and "Come lasses and lads" (Mdme Cave-Ashton); "Caller Herrin" (Mdme Antoinette Sterling); "Good-bye, Sweetheart" and "My Pretty Jane" (Mr Sims Reeves); "Phillis is my only joy" and "Sweethearts" (Mr Edward Lloyd); "The Vagabond," "Nancy Lee," and "Firme as Oak" (Mr Maybrick); "The Village Blacksmith" (Mr Kempton); "Phoebe Dearest" (Mr Thornton). Mdme Arabella Goddard will perform Benedict's "Erin," "Fantasia on Irish airs, and pieces by Thalberg, Kalkbrenner, and Liszt. The modern songs will include "Spinning," by Cowen (Mdme Sherrington); "The Lost Chord," by Arthur Sullivan (Mdme Antoinette Sterling); "A Letter," by Blumenthal (Mr Sims Reeves); "One Only," by Wekerlin (Mr Edward Lloyd). English Glees will be sung by the London Vocal Union, under the direction of Mr Fred. Walker. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s.; Balcony, 3s.; Area, 4s. and 2s. Admission, One Shilling. Tickets of Austin, St James's Hall; the usual Agents; and of BOOSEY & CO., 295, Regent Street.

RUBINSTEIN.

RUBINSTEIN.

**ANTON RUBINSTEIN** will give his FIRST PIANOFORTE RECITAL this Season at ST JAMES'S HALL, on the 30th April, at Three o'clock.

**RUBINSTEIN'S RECITALS.**—Liverpool, March 3rd; Manchester, 6th; Hull, 7th; Bradford, 8th; Sheffield, 9th; Nottingham, 12th; Birmingham, 13th; Leeds, 15th; Newcastle-on-Tyne, 20th; Dundee, 22nd; Edinburgh, 24th; Glasgow, 26th; Dublin, April 2nd; Southsea, 13th; Brighton, 14th; Bristol, 17th.

**MR CARRODUS and MR E. HOWELL'S SECOND QUARTET CONCERT,** LANGHAM HALL, TUESDAY, Feb. 20, at Eight. Messrs Carrodus, V. Nicholson, Doyle, Howell, and Walter Bache. Vocalist—Miss Annie Butterworth. Accompanist—Mr Henry Thomas. Admission, 7s., 4s., 2s. 6d., and 1s. Tickets of Mr CARRODUS, 47, St Paul's Road, N.W.; Mr HOWELL, 52, Gloucester Crescent, Regent's Park; Austin's, St James's Hall; and at the Hall.

**MUSICAL ASSOCIATION, 27, HARLEY STREET, W.—THIRD SESSION, 1877-8.** FOURTH MONTHLY MEETING, on MONDAY, March 5, 1877. At Five p.m. precisely, a Paper will be read by Dr W. MOLE, F.R.S., Mus. Doc., Oxon., on "The Philosophy of Harmony."

CHARLES K. SALAMAN, Hon. Sec.

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**MADAME SAINTON-DOLBY'S VOCAL ACADEMY** (Established 1872) for Amateur and Professional Students. The year is divided into Three Terms, and the Instruction includes: Lessons in Singing, Harmony, Sight Singing (Solfège), English Elocution, Italian Language, and Choral Practice. The present Term commenced on January 16, and New Students can be examined on the Tuesdays between Three and Four o'clock. Prospectuses and further Particulars can be obtained at 71, Gloucester Place, Hyde Park; or of Mr VERT, 52, New Bond Street; also of Messrs CHAPPELL, 50, New Bond Street.

**MISS JULIA WIGAN** requests that all Communications respecting ENGAGEMENTS for Oratorios or Miscellaneous Concerts may be addressed to 71, Gloucester Place, Hyde Park, W.; or to Mr N. VERT, 52, New Bond Street.

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The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at this INSTITUTION (in the New Concert-room), on SATURDAY Evening, the 24th inst., at Eight o'clock. Conductor—Mr WALTER MACFARREN.

Tickets (which may be purchased at the door): Balcony, 2s., 6d.; and Stalls, 5s. each.

The HALF LENT TERM will commence on Thursday, March 1, and will terminate on Saturday, April 21.

Candidates for admission can be Examined at the Institution on Monday, the 26th inst., at Eleven o'clock.

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At the STUDENTS' EVENING CONCERT, on SATURDAY, Feb. 24, will be performed, for the First Time, a New Cantata for Female Voices, entitled "THE FISHERMAIDENS." Music by HENRY SMART. Reserved Stalls, 5s.; Balcony, 2s. 6d.

## BRIGHTON.

**MR KUHE'S MUSICAL FESTIVAL, MONDAY, Feb. 19.** A Popular Concert. Vocalist—Miss Giulia Warwick. TUESDAY, Feb. 20, a Wagner Concert: Overture, *Flying Dutchman*; Prelude, *Lohengrin*; Funeral March on the Death of Siegfried. Signor Sullivan will conduct his Grand Operatic Selections from *Tannhäuser*. Mr Arthur Sullivan will conduct his Symphony in E. Vocalist—Mdme Sophie Lowe. WEDNESDAY, Feb. 21, Overtures, Sterndale Bennett's *The Naiades* and Mozart's *Flauto Magico*; Beethoven's Symphony in C minor; Mendelssohn's Concerto, G minor (Mdme Arabella Goddard); David's Violin Concerto (M. Sainton); Wagner's Bridal Procession, *Lohengrin*; and Mr A. Sullivan's Incidental Music to *The Merchant of Venice*, Conductor—Mr A. Sullivan. THURSDAY, Feb. 22, Mdme Sainton-Dolby's Cantata, *The Legend of St. Dorothy* (Conductor—M. Sainton), and Mr J. F. Barnett's "Ancient Mariner," conducted by the Composer. Mesdames Lemmens-Sherrington and Patsey, Messrs E. Lloyd and Thurley Beale. The Festival will conclude on SATURDAY, Feb. 24, with Handel's *Messiah*. Mesdames Edith Wynne and Patsey, Messrs Sims Reeves, Shakespeare, and Foll. Solo Trumpet—Mr T. Harper; Chorus—Brighton Sacred Harmonic Society; Conductor—Mr KUHE.

## PHILHARMONIC SOCIETY.

**PHILHARMONIC SOCIETY.**—Conductor—Mr W. G. CUSINS. FIRST CONCERT, Feb. 22, THURSDAY, ST JAMES'S HALL, at Half-past Eight. Beethoven's Symphony, C minor; Overtures: *Mélusine* (Mendelssohn), and *Oberon* (Weber); Spohr's Concerto, for pianoforte—Mr Ed. Dannreuther; Spohr's Dramatic Concerto, for violin—Mr Henry Holmes. Vocalists—Mdme Edith Wynne and Mr W. H. Cummings. Subscription for Ten Concerts: Stalls, £1; Balcony, Two Guineas and a Half; Single Tickets, 10s. 6d., 7s., 5s., and 2s. 6d. Stanley Lucas, Weber & Co.; Chappell's; usual Agents; and Austin's, St James's Hall.

**MADAME MARIE BELVAL** has the honour to announce that her FIRST CONCERT will take place on THURSDAY Evening, Feb. 22, at the LANGHAM HALL, to commence at Eight o'clock, when she will be assisted by the following distinguished artists:—Vocalists—Mdme Liebhart, Miss Frances Brooke, Miss Lelia Bertie, and Miss Annie Sinclair; Messrs George Perren and William Shakespeare. Instrumentalists:—Pianoforte—Mr Wilhelm Ganz; Violin—Herr Josef Ludwig; Violoncello—Signor Pezze. Conductors—Sir JULIUS BENEDICT and Mr WILHELM GANZ. Numbered Stalls, 7s. 6d.; Balcony, 3s. Admission, One Shilling. Tickets to be obtained of Chappell & Co.; and of Mdme MARIE BELVAL, 7, Cavendish Place, W.

**MR SHAKESPEARE** requests that all Communications concerning ENGAGEMENTS for Oratorios, Concerts, &c., be addressed to 6, Howick Place, Victoria Street, S.W.

[Feb. 17, 1877.]

THE STOCK OF MUSIC PLATES AND VALUABLE COPYRIGHTS OF  
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**MESSRS PUTTICK and SIMPSON** will SELL by  
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their works introduced. Further particulars on application to H. G.  
HOPPER, Hon. Sec., 244, Regent Street, W.

**MISS LILLIE ALBRECHT** has the honour to announce  
that her **FOURTH ANNUAL MATINEE** will take place early in March, at  
LOWNDES SQUARE, Belgravia, by kind permission of George Eyre, Esq. Further  
particulars will shortly be announced.

**"ALICE, WHERE ART THOU?"**

**MR GEORGE PERREN** will sing ASCHER'S popular  
Romance, "ALICE, WHERE ART THOU?" at Langham Hall, Feb. 23.

**"THE MESSAGE."**

**MR VERNON RIGBY** will sing BLUMENTHAL'S admired  
Song, "THE MESSAGE," at Cambridge, Feb. 22.

**"KILLARNEY."**

**MISS CATHERINE PENNA** will sing BALFE'S popular  
Song, "KILLARNEY," at Mr Henry Nicholson's Concert, Leicester, on  
Tuesday, Feb. 27.

**"ALICE, WHERE ART THOU?"**

**MR ALFRED BAYLIS** will sing the popular Romance,  
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**MADAME ENRIQUEZ** begs that all communications be  
addressed to her at No. 5, OAKLEY SQUARE, N.W.

**MR WILFORD MORGAN** requests that all communica-  
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**MR GERARD COVENTRY** (Tenor), having returned to  
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## FAURE'S PROGRESS IN THE FRENCH PROVINCES.

(From an Occasional Correspondent.)

The celebrated French barytone still continues his triumphal tour. The reputation by which he is preceded is, as we are all aware, very great, but everyone admits it to be more than justified, and wherever he goes those who never heard him before join the ranks of his old admirers. He was lately at Lyons, and the local critics of that city are as loud in their praise as any of their colleagues. The *Lyon-Journal*, of the 11th inst., says:—

"The performance yesterday evening, at the Grand-Théâtre, of *La Favorite*, with M. Faure, was one of the most brilliant events we have witnessed for a long time. At seven o'clock the house was crammed, the reserved seats being filled to overflowing with splendid and sumptuous toilettes. At eight o'clock the officials refused to admit anyone else. The whole attraction was the co-operation of the eminent barytone. It was on him that the attention of the public was especially concentrated; it was he they had come to see, to hear, and to applaud. And, of a certainty, he found no want of the most flattering and well-merited applause. The instant he came on the stage, he was greeted with enthusiasm, and, in the different acts, was the object of frequent recalls, one of them being after the piece: 'Pour tant d'amour.' We will not now dwell at length on the qualities of this eminent artist. Our fellow-townsmen have enjoyed on several occasions the opportunity of appreciating them. We will merely state that, far from suffering decay, they are more brilliant than ever, and that the illustrious vocalist is in the full plenitude of his powers. In the second act, the piece: 'Pour tant d'amour' was a triumph. The air from *Le Siège de Corinthe* was another marked success."

*Le Petit Lyonnais*, of the same date, writes:—

"That illustrious singer, M. Faure, gave yesterday his first performance at the Grand-Théâtre. He achieved a wonderful success; applause, recalls, rapturous ovations, and all the other most striking evidences of really enthusiastic admiration were lavished upon him; and it was only just that they should be. The grand and sympathetic artist gave his great air, 'Pour tant d'amour,' with a suavity of expression and an impassioned tenderness which literally sent the audience into ecstasies. It was long since the inhabitants of Lyons had been present at such a treat, and every fresh appearance of the eminent vocalist was the occasion for another triumph. What, now, shall we say of the grand air from *Le Siège de Corinthe*? Faure sang it with a purity of style, a magisterial grandeur, and a vocal splendour which revealed him in all the fulness of his magnificent talent to those who had never before been fortunate enough to hear him. This interlude procured him the well-deserved honour of three successive recalls. Is it necessary to add that the house was all resplendent with magnificent toilettes, and that there was not a single place empty, from the stalls to the fourth galleries? Here is a prosaic but eloquent fact: the receipts amounted to 10,500 francs. We can only rejoice at the unparalleled reception of an artist who, by his generous conduct towards our unemployed operatives, has proved that his heart is equal to his talent."

*Le Censeur* ought to entitle itself *L'Admirateur*, thus discoursing of the artist whom France delights to honour:—

"The first of the performances to be given by that illustrious vocalist, M. Faure, at the Grand-Théâtre, took place yesterday, the 10th inst., before a densely crowded house. *La Favorite* was the opera selected by him for his first appearance before the Lyons public, who gave him a genuine ovation. Everything has been said about M. Faure's talent; everything may, however, be resumed in a single word: Perfection, Perfection! This great artist must be heard in the air and duet of the second act by any one who would know what the most consummate art can do when in the service of a marvellous organ. Into the romance of the third act, 'Pour tant d'amour . . .' M. Faure threw an amount of despite and irony which rendered the effect even more striking than it otherwise would have been. In the grand *finale* of the same act he imparted to the barytone portion, especially the phrase, 'Ah! l'indigne outrage . . .' a degree of dramatic importance which, for the majority of the public, was a perfect revelation. Recalled after each act, this king of French singers evoked, finally, an outburst of indescribable enthusiasm.

In *Le Progrès* of the 12th inst. we read:—

"On Saturday M. Faure inaugurated at the Grand-Théâtre, with *La Favorite*, the series of performances which he proposes giving here. Despite the augmentation of the regular prices, the public flocked to this musical solemnity with an eagerness that does honour to their artistic taste. It was before a house crowded to the ceiling that the celebrated baritone sang the part of Alphonse in a

manner thoroughly justifying the brilliant ovation of which he was the object. Every possible expression has been already employed for the purpose of characterising and praising Faure's talent; in the presence of perfection the most flattering epithets become commonplace. Only those persons who have heard the great artist in *La Favorite* can have any notion how much Donizetti's music gains in value and charm by such an interpreter. M. Faure is an exceptional singer, possessed of an admirable voice; he is also a first-rate actor. With what authority he sang the grand air of the second act, 'Palais de l'Alcazar'! What a striking expression of despite and irony he infused into the romance of the third act, 'Pour tant d'amour . . .'! A genuine revelation for all those among the audience who had never before heard the illustrious baritone was afforded by the finale of the same third act, which he invests with the most powerful dramatic character. Recalled repeatedly after each act by the long-continued bravos of the whole house, M. Faure obtained a fresh triumph by his singing of Mahomet's grand air from *Le Siège de Corinthe*, in which he had been previously heard at the Alcazar Concert. The public of Lyons will crowd to the Grand-Théâtre, as they did on Saturday, every time the celebrated baritone sings. It was a festival for those who went to enjoy the noble pleasures afforded by art; it was also a festival for the unfortunate workmen cruelly tried at the present moment. M. Faure has handed over for the benefit of the poor victims of the crisis the whole of his share of the receipts—or, in other words, the sum of three thousand francs. Such an act proves that the illustrious singer possesses a generous heart, as well as the soul of an artist."

The *Salut public* writes as follows:—

"The first performance of *La Favorite*, in which M. Faure took part on Saturday, at the Grand-Théâtre, was a long ovation for the eminent artist, who continues so worthily the traditions of the grand school of singing. The special and select audience who, notwithstanding the considerable augmentation in the prices of admission, occupied every nook and corner of the house, gave him a reception which was worthy of him, and worthy, also, of an intelligent and well-bred assembly. . . . When M. Faure appeared, at the commencement of the second act, to declaim the famous recitative: 'Jardins de l'Alcazar,' the dignity of his singing and the *maestria* of his talent entirely subjugated the public from the very first words. They recognised a man who is a master of, and a master in, his art. Though the voice has nothing about it particularly remarkable, it is admirably managed; the method and the style are irreproachable and worthy the greatest masters; but there is no one particular quality which seduces us at the cost of all the rest; it is the perfection of the whole performance which exacts recognition as a finished model of the musical drama in the highest acceptation of the word. Instead of the incoherent series of airs and recitatives which our ordinary singers give us, the character is 'composed' from one end to the other; all the details, even the slightest, tend to one common end, and the mobile play of the artist's features is as striking as the inflections of his voice. In the delicious cavatina of the third act, which brought down the house, for instance, M. Faure sang all the first part: 'Pour tant d'amour ne soyez pas ingrate,' as if scoffingly and with painful mockery, as indicated by the general sense of the drama, but, on the repetition of the melody, the heartrending sadness of the admirable cavatina obtains the upper hand, and it is with tears in his voice that the singer entrusts to the woman who has deceived him the happiness of Fernand. We do not know whether we have made ourselves understood, but this bringing out the slightest details of the drama and of the musical situation so struck the audience that they requested, with enthusiastic plaudits, to hear the whole piece over again."

Thus—as Dogberry would say—all are of a tale.

HAMBURGH.—Mad. Christine Nilsson has been singing at the Stadthäuser with the success which everywhere accompanies her. Herr Pollini has secured Herr Joseph Gung'l to conduct the Summer Concerts given by the band of the above theatre.

MILAN.—*Lucrezia Borgia* has been performed at the Scala, with Mad. Sass as Lucrezia, and M. Merly as the Duke, but neither the lady nor the gentleman achieved anything like a triumph. Sig. Gayarre, on the contrary, was admirable as Gennaro. Signora Braccialini looked well as Orsini, but her voice is hardly strong enough for so large a theatre. Sig. Sarria's opera, *La Campana dell'Eremaggio*, has proved a hit at the Teatro Dal Verne, though the composer is Neapolitan.

ROME.—Sig. Ponchielli's *Gioconda* has been well received at the Teatro Apollo. The leading characters are sustained by Signore Mariani, Edelsberg, Signori Barbacini and Parboni.

## RAMEAU.\*

(Continued from page 867.)

Adam goes a little too far when he assures us that the success of this work closed the lips of Rameau's detractors. The fact is that these persons never ceased their hostility, and this is so true that not one of Rameau's operas was allowed to pass muster without a struggle and without opposition, its success, though really genuine, not being firmly established for several performances. The opera of *Castor* experienced the fate of all the rest, but its success eventually became a triumph. After having been played twenty-one times successively, as a novelty, and after having frequently reappeared on the stage, it was revived, on the 11th January, 1754, with important alterations, which resuscitated public curiosity. But its greatest popularity, dates, perhaps, from the year following the composer's death. The reader may judge how far this was the case from the interesting details given on the subject by the *Mercure* of June, 1765, in an article referring to the Grand Opera : "Our provincial readers," says the above journal, "will, no doubt, have perceived with astonishment that, for some months, this article has contained nothing save the continuation of *Castor et Pollux*; they will be still more astonished to learn that at a season when people are fond of walking abroad, and when the weather is most favourable for their doing so, their walks are invariably sacrificed to this opera, the receipts of which, up to the present, have been as large as on the most successful nights during the winter. It is a singular and unique fact that the last performances of the opera of *Castor* were as eagerly attended as the first ones. The receipts for Friday, the 24th May, the thirtieth night of the revival, exceeded 4,500 livres. It is true that the care and attention which the managers, far from reposing upon their success, have devoted to perfecting the piece, have every day added some fresh ornaments to the magnificent picture. Having recently perceived that the act of carrying off *Castor* from the Elysian Fields to earth was susceptible of greater illusion, they had a machine made, the picturesque effect of which was so well conceived as to represent admirably the above act. It seems as though they will grow tired of having this opera performed sooner than the public will of flocking in crowds to applaud it; judging by the concourse of Frenchmen and foreigners, when the piece is given, and the admiration evinced by the latter, the trial between French music and Italian music appears definitively decided."

## VI.

I will now draw up, as succinctly as possible, the list of Rameau's dramatic compositions which followed his earlier works.

*Castor et Pollux* was succeeded by *Les Fêtes d'Hébé, ou Les Talens lyriques*, a ballet-opera, in three acts and a prologue, by Mondorge, performed on the 21st May, 1739.† *Dardanus*, one of the composer's most important works was produced on the 19th November of the same year. The book, in five acts and a prologue, was written by La Bruyère, and twenty-six consecutive representations proved the success of the work. Some years later, however, the authors revised it, and introduced considerable modifications, with which a brilliant revival took place on the 22nd April, 1744. It was with reference to *Dardanus* that Jean-Baptiste Rousseau, who must be reckoned among the most bitter of Rameau's detractors, wrote to Racine the younger: "I have learnt the fate of Rameau's opera; his vocal music astounds me. Being in Paris, I thought I would strike up a piece of it, but, having failed miserably, I conceived the notion of writing a lyrico-comic ode. Here is a strophe of it.

"Distillateurs d'accords baroques,  
Dont tant d'idiots sont férus,  
Chez les Thraces et les Iroques  
Portez vos opéras bourrus.  
Malgré votre art hétérogène,  
Lully, de la lyrique scène,  
Est toujours l'unique soutien.  
Fuyez, laissez-lui son partage,  
Et n'écorchez pas davantage  
Les oreilles des gens de bien."

As we see, the quarrel is in reality always the same: that of

\* From the *Ménestrel*.† The three acts were entitled: 1. *La Poésie, ou Sappho*; 2. *La Musique, ou Tirtée*; and 3. *La Danse, ou Eglé*.

routine with progress, of immobilised tradition with the healthy and vigorous doctrine of liberty in art. But in the present instance, and on Rousseau's part, there was something even less estimable at work, as we learn from De Croix, who says: "What was Rameau's crime? His glory and the fact of his having selected an opera by M. de Voltaire wherewith to make his first essay in dramatic writing."\*

What occasioned the silence now preserved by Rameau for more than six years! I do not know, nor have I been able to find out, The reason cannot be the publication of his works, for, during this long space of time, he gave the public only a new collection of pieces for the harpsichord.† One thing, at any rate, is certain: during these six years he wrote nothing save the music of a short one-act piece by Piron: *Les Jardins de l'Hybris, ou la Rose*, performed at the Opéra-Comique, on the 5th March, 1744. At this period, if we can believe Mounet, then the manager, Rameau discharged the duties of chief of the orchestra at this theatre, of which Mounet obtained the patent in 1743. Mounet carefully re-organised the theatre, and says particularly in his *Mémoires*:‡ that the orchestra was "under the direction of M. Rameau." It is, however, difficult to believe that, after producing five grand works at the Opéra, after having achieved there two such famous successes as those of *Hippolyte et Aricie* and *Castor et Pollux*, and after having become, we may say, the arbiter of French music, the great composer should have consented to direct the orchestra of a minor theatre.

What strikes me as more probable is the supposition that Mounet is not speaking of Rameau himself, but either of his brother, who might have then been in Paris, or even of his nephew, who, as we are aware, was a good musician. But, after all, this is a point which it is not easy to clear up.

(To be continued.)

## CARRODUS AND HOWELL'S QUARTET CONCERTS.

(From the "Graphic," Feb. 10th.)

Our best English violinist, Mr Carrodus, and our best English violoncellist, Mr Edward Howell, have commenced a series of quartet concerts in the Langham Hall, which promise, and are worthy of, every success. The other members of the quartet party are V. Nicholson (second violin) and Doyle (viola). The quartets chosen at the first soirée were Beethoven in G, No. 2 of the six dedicated to Prince Lobkowitz, and Mendelssohn's in D (No. 1, Op. 44). Each was admirably rendered. Both Mr Carrodus and Mr Howell figured as soloists. Mr Carrodus selected the famous "Chaconne" of J. S. Bach, which he gave with such faultless execution and unexceptionable taste as to reflect the highest possible credit on the English school of violin playing. Mr Howell, our English Piatti—just as Mr Carrodus is our English Joachim—chose a quaint old sonata in G by the Italian Boccherini (famous for his manifold quintets), to which, quaint as it is, very considerable command of the instrument is required to impart due effect. This, however, Mr. Howell possesses, adding to it a fine tone and cultivated musical taste. The two solos, as they justly deserved, were received with unanimous applause. We are glad to find English musicians asserting their own legitimate claims at their own risk. Their almost persistent exclusion from our concert-rooms, where foreigners, often not their equals, occupy places to which they are justly entitled, is no credit to the musical pretensions affected by English amateurs. We have merely to add that the vocalist at this concert was Mr Edward Lloyd, who sang the late E. J. Loder's graceful serenade, "Wake, my love," and M. Gounod's by no means remarkable setting of Lord Byron's "Maid of Athens." At the next concert we are promised Sterndale Bennett's "Chamber Trio" and (*rara avis!*) a pianoforte quartet by Molique, Mr Carrodus's eminent master.

\* *L'Ami des Arts*.† *Pièces de clavecin en concerts, avec un violon ou une flûte, et une viole ou un deuxième violon, par M. Rameau*.—Paris, l'auteur, la veuve Boivin et Le Clair, 1741, in-f°.‡ *Supplément au 'Roman Comique,' ou Mémoires pour servir à la vie de Jean Mounet*.

## TONOMETRY.

(Atheneum.)

The problem of tonometry is: given a sustained musical tone, to determine the number of vibrations made in one second of time by each particle of air conveying the undulation to which the sensation of sound is due. By a vibration in France is meant the motion from the extreme position on one side to the extreme on the other, like the single swing of a pendulum. In England, and now in Germany, by a vibration is meant the motion from the extreme position on one side to the return to the same position, like two swings on a pendulum. This will here be always understood by the term vibration, and the former will, when necessary, be distinguished as a simple vibration. Tones are simple when the motion of the air follows the law of a pendulum; and compound in other cases. Compound tones are heard as if a certain number of simple tones (called partials) were sounded simultaneously. In this case the pitch is the number of vibrations made in one second by the lowest partial.

The old attempts at tonometry were made by a monochord, horizontal, or, much better, vertical (Smith's *Harmonics* and General T. Perronet Thompson's *Just Intonation*), stretched by a weight mathematically determined by the transverse section and specific gravity of the string, and limited by a fixed bridge at one end and movable bridge at the other. The pitch could then be calculated from the measured length of the string. More recently, the "Siren," in which a perforated plate was driven by a stream of air with increasing but constantly-measured velocity, producing a constantly higher note, has been extensively used. The pitch of the given note had to be determined by the estimation of the ear as to when the monochord or "Siren" gave a note identical with that under examination. All these methods are liable to numerous errors, and practically their results cannot be depended on to ten vibrations in one second. Other methods were still worse.

Tonometry was first placed on a scientific basis in a badly-written but extremely valuable little pamphlet of 80 pages and four lithographic plates, published at Essen, 1834, and entitled, "The Physical and Musical Tonometer (*Tonmesser*)," which proves by the pendulum, visibly to the eye, the absolute vibrations of tones, and of the principal genera of combinational tones, as well as the most definite exactness of equally-tempered and mathematical chords, invented and executed by Heinrich Scheibler, silk-ware manufacturer in Crefeld"—a town of Rhenish Prussia, twelve miles north-west of Düsseldorf, celebrated for its silk factories. The principle upon which Scheibler proceeded was this. Tones which differ by a small amount "beat" together—a very familiar phenomenon—varying from a slow wave to a rapid rattle; and the number of beats in a second is precisely the same as the difference in the numbers of vibrations which the two tones make in a second. A tuning-fork will also beat with an imperfect octave above it, and then the number of beats is the difference between the number of vibrations of the upper tone and double the number of vibrations of the lower tone. Thus 256 and 259, or 256 and 253, beat 3 times in a second; and 256 and 515, or 256 and 509, also beat 3; that is, the beats do not show whether the upper note is too sharp or too flat. This has to be ascertained by flattening the upper tone (placing the upper tuning-fork under one's arm for a minute or two is sufficient). If then the beats diminish in number, the upper note is brought more in tune, and was too sharp; if the beats increase in number, the upper note is brought more out of tune, and was too flat. For compound tones other intervals can be selected, as shown below.\* Then two forks being tuned roughly to (say) A on the first line on the bass staff, and the A above it, the upper A is flattened till it beats exactly 4 times in a second with the lower. (This is the easiest number to count. Generally either a very exact compensating metronome has to be used, or the beats must be counted through 10 to 100 seconds, and then the number of beats divided by the number of seconds. Less than 1 and more than 6 beats in a second are

difficult to count with certainty, more than 8 almost impossible.) A third fork is now tuned 4 beats (in a second, as must be always understood) sharper, and will give the exact Octave of the lowest fork without any wave of error. Then, proceeding downwards by 4 beats at a time, we reach a fork which beats sharp 4, or less than 4, times with the original fork, and these beats are accurately counted. The sum of all the beats of all the forks, two and two, from the lowest to the highest, is necessarily the exact number of vibrations of the lowest, because these beats represent the number of vibrations to be added to the lowest, in order to produce its Octave, the highest, which has twice as many vibrations. Thus the absolute pitch is known of all the forks used, and forks can be tuned to any intermediate pitch by less than 4 beats in a second. The construction of such tonometers of forks, large in size, never touched by the hand, kept at a constant temperature, and anxiously observed and re-observed, is a matter of great difficulty. Scheibler's original tonometer had 52 forks, extending from A 219 $\frac{1}{2}$  (that is, the note called A and making 219 $\frac{1}{2}$  vibrations in a second) to A 439 $\frac{1}{2}$ , but proceeding by unequal numbers of beats. Koenig, of Paris, subsequently improved on this by making one of 65 forks, from C 256 to C 512, proceeding by 4 beats, and added two other forks, F 341 $\frac{1}{2}$  and A 426 $\frac{1}{2}$ . This is priced in his catalogue of 1865 at 2,000 francs, or £80. Scheibler's own tonometer was made in 1834 by Kämmerling, in Crefeld (long since deceased), for sixty dollars, or £9, paid at time of ordering (*Tonmesser*, p. 80).

25, Argyll Road, Kensington.

A. G. ELLIS.

(To be continued.)

## ART IN HOSPITALS.

(To the Editor of the "Musical World.")

SIR,—I saw in your columns, last week, a letter from Dr J. S. Hamilton, advocating the presentation to the hospitals of London of "suitable pictures, plate, bronzes, carvings, bric-a-brac, old armour, china, sculpture, ornamental clocks, fancy glass, tasteful (?) glazed tiles, and other decorations of all sorts."

In spite of the capping to this "benevolent and admirable idea," by D. P., permit me to suggest that if "amusement," instead of "art," were advocated something might be done to wile away the weary time a patient spends in one of our metropolitan hospitals. In the first place, the class of persons who apply for admission are not those who would, especially during an illness, appreciate looking at ornamental clocks, fancy glass, china, sculpture, old armour, &c. If *suitable pictures* could be constructed on metal, with sliding metal frames, so that all might be changed, say, once a week (for nothing tires a patient so much as always looking at the same object); the paper's pattern on the wall of his sick room conjures up in him all sorts of ideas. So be it! but would not a good library, plenty of games, dominos, chess, &c., toys, and picture-books, be of much more use in general hospitals than *art* objects, which collect dust and engender disease? In support of the last few words I may state that some few years ago an analysis was made of the dust collected from the window frames and corners of the wards of a military hospital in Paris, and resulted in the finding of "Bactaria" and all sorts of animalcule, in fact, germs of disease. What would happen if "*suitable pictures*" in the shape of engravings, executed as they are, on paper not unlike blotting paper, and possessing all its absorbent properties, were hung up in the wards? To make hospital life more agreeable, I would say, "Let windows in the wards be so constructed that patients should, even in bed, be able to see out of them—not, as in many I know of, ten feet from the ground—for an hospital is not a prison. Also let visiting days for friends of the patients be more often.—I am, sir, yours faithfully,

LE DR SIDNEY CHATER.

Boulogne-sur-Mer, Feb. 14, 1877.

BRUSSELS.—Mad. Galli-Marié has been giving a series of performances at the Théâtre de la Monnaie, where she has appeared in *Carmen*, *Piccolino*, and *Les Dragons de Villars*. Grisar's opera, *Les Amours du Diable*, has been performed at the Alhambra.—A society, entitled the Cercle des Instrumentistes, has been formed with the especial object of executing works written by the great masters, ancient and modern, for wind instruments, with *obbligato piano*.—At the first public exercise of the pupils of the Conservatory, the executants were the sofa, organ, and evening classes. The programme was devoted exclusively to sacred music: psalms, sonatas, and chorales, by Bach, Mendelssohn, and other composers. In future, there will be one such public performance every month.

\* Let the ratio of any perfect interval be  $m : n$ ,  $n$  being the greater number. Let two compound tones, having the vibrations  $y$  and  $z$ , and audibly possessing the  $n$ th and  $m$ th partials respectively, form exactly this interval, then  $m : n : y : z$ , or  $nz = my$ , and no wave is heard. If they do not exactly form the interval, the difference of  $nz$  and  $my$  gives the number of "beats of error," as distinguished from the "rattle of the beating partials," which always exists more or less distinctly in "reedy" tones.

[Feb. 17, 1877.]

## CRYSTAL PALACE CONCERTS.

On Saturday, Feb. 3, the anniversary of Mendelssohn's birthday was worthily commemorated by a programme drawn entirely from his works. The selection was especially interesting, but all the more provoking because it included only one out of five movements from the twelfth and last of those early symphonies still allowed to remain in MS. This was an *adagio* in E flat, for quintet of stringed instruments, with solos for violin *obbligato*. Written at the age of fourteen, such an effort can only be regarded as phenomenal. It was admirably executed, and the manner in which Herr Joseph Joachim gave the solos showed not only that he felt sympathy with his task, but bore in mind that he was interpreting the thoughts of a master who looked upon him, even when a boy of twelve, as one of his "most gifted disciples and dearest friends." In such terms Mendelssohn expressed himself in a letter to Sterndale Bennett. The other orchestral pieces were the fiery overture to *Ruy Blas* (the work of a couple of days!), and the splendid symphony in A minor. How the orchestra which Mr August Manns directs so well performs these works needs no telling. The violin concerto—the only one to be named after that of Beethoven—was, as a matter of course, on such an occasion introduced. Played as it was by Herr Joachim, it riveted the attention of the audience from beginning to end. A more superb performance has rarely been heard, or a more truly enthusiastic recognition of its merits. Some part-songs, entrusted to the Crystal Palace Choir, agreeably varied the programme. To these were added an air from *Elisa*, and the somewhat too familiar song, "The Garland" (as if Mendelssohn had not written many other such things), which that excellent tenor, Mr Edward Lloyd, sang in his best manner—praise of itself.—*Graphic*, Feb. 10.

## MISS ALICE MAY AT BELFAST.

(From a Correspondent.)

Miss Alice May's first visit to Ireland is another of her successes. A large house assembled last night at her benefit—notwithstanding the counter-attraction at the Ulster Hall, where the Choral Association produced *Israel in Egypt*—and her reception was enthusiastic. Between the acts of *La belle Hélène*, which Miss May selected for her benefit, she sang a new song, "Unrest," composed expressly for her by G. B. Allen, which was encored, and subsequently gave "The Last Rose of Summer," "Katey's Letter," and "Comin' thro' the rye." During the evening the annexed verses, printed on white satin, with other anonymous souvenirs of her visit to Belfast, were handed to her:—

## TO ALICE MAY

The dawn through the darkness breaks,  
And a rush of musical wings  
Winnows the air, and awakes  
The music of things.

The groves are filled with delight,  
And rejoice that the darkness is done,  
And shake off the shadows of night,  
And psalm to the sun.

Like music the sunlight breaks—  
A sun-song of heavenly birth,  
That bursts on the world, and awakes  
The chorus of earth.

*Belfast*, Feb. 10.

So thou, O Queen-Star of Song!  
'Mid thy satellite sisters of night,  
Reign'st peerless, and lead'st them  
With thy music and light. [along  
Our souls, at the light of thy face,  
As at sunlight, awake and rejoice;  
And our spirits are filled with the grace  
Of thy heavenly voice.  
Immortal, serene over death, [dwells,  
In our souls, where thy loveliness  
Thou art crowned—Song-Queen—  
with a wreath  
Of love's immortelles.

S. K. O. (A—N S—E.)

## COMPTON'S BENEFIT.

Gratitude for many a laugh that's due,  
Pity for ills that all are subject to;  
Respect for honest, manly, private worth  
Is by this brimming bumper here set forth.

Denwell.

GOOD NEWS FOR HARPISTS.—Mr John Cheshire has been giving "Harp Recitals" in the provinces with great success. The *Malvern News* and *Leeds Journal* are enraptured "at the thrilling sweetness of his fantasias on old Irish, Welsh, and English airs."

## ARE WE A MUSICAL PEOPLE?

We read with satisfaction the subjoined remarks in the columns of *The Echo*:—

"To refute error and vindicate truth is no less a duty in matters musical than in the greater affairs of life; and, although from a utilitarian point of view long-cherished fallacies in the domain of Art are of little account, it would not be difficult to show that these are often as prejudicial to the material interests of a country as they are to its artistic renown. At all events, it is right to combat them on every fitting occasion. There is no greater fallacy than that which stigmatises the English nation as unmusical, and there are no statements more mendacious than those which accuse English musicians with being less instructed, and English performers with being less artistic, than those of other countries. Now, so long as foreign musicians, with no finer talents than their English *compères*, are more esteemed, and so long as foreign artists of second rate ability are more patronised and better paid than English artists of the same standing, excuses for Continental superciliousness must be admitted; but the assertion that the English people are unmusical—i.e., inappreciative of the noblest thoughts expressed in music by the great composers—is perfectly indefensible, and can be refuted, not only by arguments, but by facts, 'which blaze with too great an evidence to be denied.' In no other city beside London are concerts like those directed by Mr Arthur Chappell, and known as the 'Monday Popular,' given so frequently, so continuously, and so free from *ad captandum* appeals to public favour. Yet the Monday Popular Concerts are always fully attended, and never lack support. This fact, combined with the interest taken in our Philharmonic Societies, our Sacred Harmonic institutions, and the Classical Concerts at the Crystal Palace, shows forcibly what are the musical proclivities of the country, and relegates the idea of our being unmusical to the category of 'vulgar errors.' In fact, the only accusation that can be sustained against English audiences is that of favouring foreign talent at the expense of that which is native."

## DR MAURICE DAVIES' LECTURE ON THE POETS OF THE LAST FIFTY YEARS.

The fourth of these pleasant and instructive afternoons took place on Ash Wednesday, at 4, Holland Park Terrace (by kind permission of J. C. Townley, Esq.), and was, as usual, appreciated by a full audience. In accordance with the day, the lecture was devoted to sacred poetry. Commencing with a short historical review of religion, threaded up to the present day through the Jews and the Greeks and Latin Churches, Dr Davies gave readings from the works of George Herbert, Newman, Keble, Heber, &c., and a clever biographical sketch of Keble. The lecture was agreeably varied by the artistic singing of Miss Katharine Poyntz, whose rendering of "Lead, kindly Light," "There is a green hill," "Lord, whom my inmost soul adorest," &c., left nothing to desire.

## ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

## THURSDAY EVENING, FEBRUARY 15th:—

War March, <i>Gideon</i> ...	... ...	... ...	C. E. Horsley.
Air, "Mi restano le lagrime," <i>Alcina</i> ...	... ...	... ...	Handel.
Prelude and Fugue (D minor) ...	... ...	... ...	Mendelssohn.
Andante con Variazioni (Septuor) ...	... ...	... ...	Beethoven.
Offertoire (F major, Op. 34) ...	... ...	... ...	Lebedure Wély.
Overture for the Organ ...	... ...	... ...	G. Morandi.

## SATURDAY AFTERNOON, FEBRUARY 17th:—

Grand March. Composed for the Coronation of the King of Prussia	... ...	... ...	Meyerbeer.
Romanza, "Quando a te lieta" ...	... ...	... ...	Gounod.
Prelude and Fugue (D major) ...	... ...	... ...	Bach.
Allegretto (B minor) ...	... ...	... ...	A. Guilmant.
Air, "Subtle Love, with fancy viewing" {	... ...	... ...	Handel.
Chorus, "Hymen, fair Urania's son" } ...	... ...	... ...	Rossini.
Overture, <i>Gaillouame Tell</i> ...	... ...	... ...	

MR BRINLEY RICHARDS, who—says the *Western Daily News*—has made the subject of national music peculiarly his own, has accepted an engagement to give a series of lectures on music, ancient and national, in South Wales. His tour will commence at Easter.

## Popular Concerts.

(RETROSPECT.)

(Continued from page 102.)

The first appearance of Herr Joseph Joachim has for very many years been the looked-for event of the early musical season. Among all the great violinists who from time to time have appeared at the Popular Concerts, or elsewhere among us, Herr Joachim is indisputably the greatest. There are no differences of opinion about him; and in this respect, indeed, he may be said to stand alone. Amateurs and musicians are here alike agreed. With reference to his technical proficiency and refined musical organisation it would be at this time superfluous to speak; but the noblest trait in Herr Joachim's artistic individuality cannot too often, or too earnestly, be dwelt upon. We allude to the utter forgetfulness of self in whatever he undertakes to play. He is the genuine expounder of the writings of great masters. When he comes before us, bow in hand and fiddle on shoulder, we only think of the composer; and it is not till the work approaches its conclusion that we have time to reflect upon the irreproachable character of the performance to which we have been listening. This, after all, is the real triumph of executive art. It may seem strange to add, but it is, nevertheless, true, that while the most practised of virtuosos, Joseph Joachim is literally no virtuoso at all. Whether engaged with Bach, Haydn, Mozart, Beethoven, Spohr, or Mendelssohn, it is all the same; he is never Joachim, but always the master whose thoughts he is interpreting. Genuine virtuosos—men like Liszt, Bülow, Rubinstein, &c.—invite, nay, force us to consider almost exclusively the personality and distinguishing characteristics of the executant, without reference to the music selected for the exhibition of their powers. With Joachim, however, the case is precisely the opposite. His sole idea is to enforce the claims to consideration of the master-works confided to his keeping. At the Monday Popular Concert of February 3rd, to which the undiminished and undiminishing attraction of Herr Joachim's name had brought together an enormous audience, he led two quartets—Beethoven's "Rasoumowski," in C (No. 3), and one of the several examples which Haydn has bequeathed to us, in the key of G. These have nothing in common but the exquisite symmetry of their form, the methods of development being entirely different. Yet Herr Joachim won the strong sympathy of his hearers in both—and no wonder. His coadjutors were MM. Ries, Straus, and Piatti. The mysterious and wonderful *andante*, in A minor, by Beethoven, thus rendered, was of itself something to bring back any concert to memory. The solo chosen by Herr Joachim was Bach's *Chaconne* with variations (twenty-nine in number), which, often as he has played it, he never played in more magnificent style. That he was rapturously encored may be readily believed, and that, as usual, he substituted a shorter piece by the same composer. In fact, Herr Joachim's return to the Popular Concerts was a new gratification to the audience, and a new triumph for the artist. The pianist was Madlle Marie Krebs, who, by reviving Clementi's beautiful sonata in C (No. 1 of Op. 34), which has not been played since it was first introduced by Mad. Arabella Goddard, so far back as 1860, afforded general and unqualified satisfaction. Though, in our opinion, the opening movement was taken somewhat too fast, and the *andante* wanted a little more sentiment (pass the word), the *rondo finale* was given in perfection, and the whole marked by a correctness, combined with precision, that fully accounted for the unanimous applause bestowed. We should like to hear of this accomplished young lady oftener in music of the Clementi, Dussek, and Woelfl period. She has already taken in hand the *Plus Ultra* of Dussek; and a vast field lies before her in the same direction. Such nimble, agile fingers as hers are equal to any undertaking. The singer was Mr Edward Lloyd, whose chief success was deservedly earned in Beethoven's quaint and, at the same time, poetical song, "Der Wachtelschlag," which he sang to the English version of Mr W. Hills—"Hark! 'tis the note of the quail." Mr Zerbini was the accompanist.

(To be continued.)

DORDRECHT.—The Society for the Advancement of Dutch Musical Art gave an interesting concert here a short time since. The programme included the Symphony in C major, by W. F. G. Nicolai; a grand air, sung by Madlle Wilhelmine Gips, from an opera entitled *De Vergissing* (*The Mistake*), by M. J. Mertens, of Antwerp; the grand air, sung by M. Blauwaert, of Mons, from the first finale of *Liederik*, another opera by the composer already named; a symphonic prelude to Schiller's *Jungfrau von Orleans*, from the pen of M. Ed. de Hartog; and various other compositions, by Mendelssohn, Ambroise Thomas, Vander Linden, and Richard Hol.

## PROVINCIAL.

EDINBURGH.—The success of Mr O'Neill's Waverley Market promenade concerts has established the fact that a want has been supplied to the amusement-loving public. The programme presented last Saturday evening was sufficiently attractive. The band of the 7th Hussars played selections from *La Fille de Mdme Angot*, the Irish fantasia, "Erin" (Basquit), and the valse, "Casino Tanze" (Gung'l). The band of the Q. E. R. Brigade also took a prominent part in the programme. The vocalists did their work efficiently.

HECKMONDWIKE.—A performance of Mendelssohn's *St Paul* took place on the 7th Feb. The principal vocalists were Misses Carina Clelland and Fawcett, Messrs Henry Guy and Wadmore. The band (under the leadership of Mr Smith) and chorus numbered one hundred and fifty. Mr Bowling, of Leeds, was conductor.

DUBLIN.—Their Graces the Lord Lieutenant and the Duchess of Marlborough had a concert at the Castle on Wednesday evening, the 7th Feb., at which the Dublin Glee Union and Mr Charles Oberthür had the honour to perform. The former, consisting of Mrs Scott-Fennell, Messrs Bapty, R. W. Smith, and Grattan Kelly, sang part-songs, among which Sir Robert P. Stewart's "The Bells of St Michael's Tower" had to be repeated. Mr Oberthür played his popular harp solo, "La Cascade," and afterwards, at the express request of Her Grace the Duchess of Marlborough, another solo. Their Graces expressed their satisfaction in complimentary terms. Besides the Vice-Regal party, there were many others invited.

NORWICH.—A well-filled hall on Thursday evening (Feb. 8) testified to the popularity of the Norfolk and Norwich Musical Union. Under the conductorship of Dr Bunnett the Union is making much progress; and it is a credit to the city that it has a society of amateurs capable of giving such a concert. The principal vocalists were Mrs Arthur Bullard, Miss Harcourt, Mr Minns, and Mr A. Hooper (a recent accession to the society); Mr Wilkins led the band, and Mr Walter Lain was the organist. The first part consisted of Mozart's First Mass in C, and Mendelssohn's 13th Psalm, for solo voice and chorus. Both were effectively given. Mrs Arthur Bullard sang the *Agnus Dei* in the Mass, and in Mendelssohn's Psalm the solo parts were taken by Miss Harcourt. The second part opened with Dr Bunnett's fine orchestral introduction to his sacred cantata, followed by the recitative and *aria*, "Thou art the God that doeth wonders," sung by Mr Hooper. Next came a pianoforte duet, Andantino and Rondo (Hummel), by Dr Bunnett and Mr A. Bunnett. Songs and duets followed, and the concert closed with the grand "March of King David's Army" (from *David and Absalom*), played for the first time in Norwich.

OXFORD.—On Tuesday evening, Jan. 30th, a concert was given in the Town Hall in aid of the Organ Fund of the Church of St Anne's, Soho, London. Several ladies and gentlemen well known for their musical abilities lent their assistance, the duties of conductors devolving upon Messrs Walter Parratt and Lloyd. The programme opened with a pianoforte duet, brilliantly played, by Messrs Lloyd and Parratt. Messrs E. Cholmeley Jones, and Charles Wade, Misses Adela Vernon and Bertha Griffiths, followed with songs and duets. "The Kreutzer" sonata was frequently applauded during its performance, Herr Rosenthal, the violinist, producing the highest notes on his instrument with surprising sweetness and delicacy. "Ah fors' e lui" (*Traviata*) was sung by Miss Adela Vernon, who received a hearty and unanimous *encore*. The same compliment was awarded to Miss Bertha Griffiths in "Marguerite." During the evening Mr Sutton, a promising young violinist, gave a solo by De Beriot, and was loudly applauded. Two violin solos, a Romance in G and a Reverie, played by Herr Rosenthal, were also much appreciated. The quartet, "When evening's twilight," concluded the evening's entertainment.

Parliamentary Mediator.  
Euphony term for garotte.

(See Gladstone's Speech, Feb. 8.)

Wellben.

Twould have gladdened the heart of Johnson,  
Who said he loved a good hater,  
To hear good advice from Gladstone—  
Only, you know, as mediator.

(Same Speech.)

Benwell Wellben.

[Feb. 17, 1877.]

**MONDAY POPULAR CONCERTS,  
ST JAMES'S HALL.**

**NINETEENTH SEASON, 1876-7.**

DIRECTOR—MR S. ARTHUR CHAPPELL.

**THE TWENTY-FIFTH CONCERT,**  
**MONDAY EVENING, FEBRUARY 19, 1877.**  
*To commence at Eight o'clock precisely.*

**Programme.****PART I.**

SONATA, in B flat (posthumous), for pianoforte alone—Mr CHARLES HALLE	... Schubert.
ARIA, "Vittoria, vittoria" ...	... Carissimi.
ARIETTA, from <i>Il Maestro di Musica</i> ...	... Pergolese.
Herr HENSCHEL.	
QUARTET, in B flat, Op. 67, for two violins, viola, and violoncello (First time at the Popular Concerts)—MM. JOACHIM, L. RIES, STRAUS, and PIATTI	... Brahms.
SONGS, { "Der Neugierige" } —Herr HENSCHEL	... Schubert.
TRIO, in D minor, Op. 49, for pianoforte, violin, and violoncello—MM. CHARLES HALLE, JOACHIM, and PIATTI	... Mendelssohn.
Conductor	... Mr ZERBINI.

**PART II.**

SONGS, { "Ganymed" } —Herr HENSCHEL	... Schubert.
TRIO, in D minor, Op. 49, for pianoforte, violin, and violoncello—MM. CHARLES HALLE, JOACHIM, and PIATTI	... Mendelssohn.
Conductor	... Mr ZERBINI.

**SATURDAY POPULAR CONCERTS.**

**SATURDAY AFTERNOON, FEBRUARY 17, 1877.**  
*To commence at Three o'clock precisely.*

**Programme.**

QUINTET, in G minor, for two violins, two violas, and violoncello—MM. JOACHIM, L. RIES, ZERBINI, and PIATTI	... Mozart.
AIR, "Si tra i ceppi" —Mr FRANK D'ALQUEN	... Handel.
SONATA, in G major, Op. 31, No. 1, for pianoforte alone—Mr CHARLES HALLE	... Beethoven.
SONG, "Nazareth" —Mr FRANK D'ALQUEN	... Gounod.
TRIO, in E flat, Op. 70, No. 1, for pianoforte, violin, and violoncello—MM. CHARLES HALLE, JOACHIM, and PIATTI	... Beethoven.
Conductor	... Sir JULIUS BENEDICT.

**TO CORRESPONDENTS.**

Mr F. C. BURNAND.—According to the Lyons *Salut Publique*, M. Burnand is nor Sarden or François—but if either, both, and therefore neither.

Dr. BILE.—Read Godwin's "Essay on Sepulchres."

T. FLANK.—Auber was born in 1782—not 1792.

A CONSTANT READER.—Handel said what was said, not of Piccini (or Piccinni), but of Gluck—and he (Handel) was right.

**NOTICE.**

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

**TO PAUL MOIST, ESQ.**  
(From the Undersized Undersigned.)

SIR,—In answer to the cruel compliment implied in your attack of last week, I am prepared to say, as an eye-witness of the fact, and as an outsider, that he did not do it. Any report to the contrary is unfounded, except in malicious presumption, which is no evidence in a court of law, where in due time the parties in question will most certainly appear. I should not have troubled you, but that Mr Burnand is away just now, and did not probably see the article alluded to. At the same time there can be no possible imputation on any one. This view of the case, which I take to be the right, and, in fact, the only one, will, I think, be upheld by both Mr W. S. Gilbert, and the other friendly person, who shall be nameless, or, if this is more convenient, left till called for. Excuse brevity, as the post has just this moment left, and there is not another for the next five hours. I beg respectfully to sign myself, Yours,

Boom House.

THE BOY WITH THE BASSOON.

[The "Boy with the Bassoon," though dialectically mistaken, is in an amphigourismal sense, bewildered. Bel and the Dragon are one thing; St George and ditto are another. *Ve Victis!*—A. S. S.]

**The Musical World.**  
LONDON, SATURDAY, FEBRUARY 17, 1877.



MR MONTAGUE SHOOT.—It is odd that Mr Joseph Bennett's too lenient analysis of the hash which Liszt has made out of Schubert's Fantasia in C should have been inserted in the Crystal Palace programme of Saturday, after the manner in which Mr Walter Bache (pianist on the occasion) introduced Mr Bennett's name not long ago in a concert-programme of his own. The Albert Hall directors ought not to have allowed it, and, under the circumstances, I am surprised that Mr Groemanns condescended to make use of it.

MR DRINKWATER HARD.—Times have changed.

MR MONTAGUE SHOOT.—If you say that again I will blow your brains out.

MR DRINKWATER HARD.—Don't. I wont.

MR MONTAGUE SHOOT.—Have you remarked that pianists rarely heard in public take to public lecturing?

MR DRINKWATER HARD.—At institutes?

MR MONTAGUE SHOOT.—Pauer—Dannreuther?

MR DRINKWATER HARD.—Praeger? Sloper?

MR MONTAGUE SHOOT.—Liszt will deliver lectures.

MR DRINKWATER HARD.—At institutes?

MR MONTAGUE SHOOT.—Lincoln and Sterndale have lectured.

MR DRINKWATER HARD.—Benedict and Macfarren.

MR MONTAGUE SHOOT.—At institutes. And Ella?

MR DRINKWATER HARD.—No pianist. Professor, with right of lecture.

(Lights extinguished suddenly. Head of Benwell glides in through bow-window.)



HEAD OF BENWELL (sepulchrally).—I only have right of lecture.  
(Head of Benwell glides out through the funnel.)

(Lights revive.)

MR MONTAGUE SHOOT (trembling).—Heu!

MR DRINKWATER HARD (shivering).—Cauda! Twas the Ghost of Benwell's head!

MR MONTAGUE SHOOT (*exasperated*).—Say that again and I'll blow your brains out.

MR DRINKWATER HARD.—Don't. I won't.

MR MONTAGUE SHOOT.—As I was muttering—most all our pianists take to lecture.

MR DRINKWATER HARD.—At institutes?

MR MONTAGUE SHOOT.—At institutes.

MR DRINKWATER HARD.—Why?

(*Lights again extinguished. Bust of Dr Dickplump Schopenhauer Raub glides in through bow window.*)



BUST OF DR DICKPLUMP SCHOPENHAUER RAUB (*sepulchrally*).—I'm a dead man. Unschlüssige Shoot! Boggle me no bollards, Bolusartig!

MR MONTAGUE SHOOT (*palsied*).—I boggled thee no boggles, gracious bust?

BUST OF DR DICKPLUMP SCHOPENHAUER RAUB (*sepulchrally*).—Nor thou, Furchtsame Hard. Mendelssohn is dead, but Liszt is on live.

MR DRINKWATER HARD (*courageously*).—Sterndale is dead, but Joseph is on live.

BUST OF DR DICKPLUMP SCHOPENHAUER RAUB (*sepulchrally*).—Wagner!

MR DRINKWATER HARD (*more courageously*).—Macfarren!

[*Bust of Dr Dickplump Schopenhauer Raub disappears up the chimney.*]

MR DRINKWATER HARD (*comfited*).—That ghost-like bust has vanished.

MR MONTAGUE SHOOT (*in convulsions*).—Say that again—

MR DRINKWATER HARD (*interrupting him*).—With Joseph and George Alexander we're safe.

MR MONTAGUE SHOOT.—I wish I were a pea. (*sings*):—"I can't endure this mental strain." But about lecture?

MR DRINKWATER HARD.—These pianists have no right to lecture—

(*Lights extinguished. Bust of Dr Zwickopff glides in.*)



BUST OF DR ZWEIKOPFF (*sings*):—

"Until they can no longer play."

MR MONTAGUE SHOOT.—O Creeshna! More ghosts! O Abul Fusil!

BUST OF DR ZWEIKOPFF (*merrily*).—Go to the "Pops" on Monday—Cali Yug!

MR DRINKWATER HARD.—Come with us, courteous Twohead.

BUST OF DR ZWEIKOPFF.—I cannot. I am legless.

MR MONTAGUE SHOOT (*furiously*).—Why should we go? On what account?

BUST OF DR ZWEIKOPFF.—A quartet in B flat, by Brahms Johannes.

MR DRINKWATER HARD.—I like the name.

MR MONTAGUE SHOOT.—I like the key.

MR DRINKWATER HARD.—Both bring pleasant reminiscences. At what time, slender Bust?

BUST OF DR ZWEIKOPFF.—Read the *Amarasinha*, as Hueffer has read it, and you will find that the Sun, whether he be symbolised

as Surya, or Brahma, or Osiris, or Apollo, or Siegfried, or what not, it is he who makes time. Farewell! *Portez-vous bien.*

(*Bust of Dr Zwickopff evaporates.*)

MR DRINKWATER HARD.—I am getting accustomed to these spirits.

MR MONTAGUE SHOOT.—No more will come. The moon is at its full—

(*Moon appears.*)



HALF MOON.—Not so: I am but half complete.

MR DRINKWATER HARD.—Instruct us, lunar half. Should pianists lecture?

HALF MOON.—So they but have the power.

MR MONTAGUE SHOOT.—Power? Pauer!

MR DRINKWATER HARD.—The moon hath made a pun.

[*Exit Moon.*]

MR MONTAGUE SHOOT.—Half Moon's offended.

MR DRINKWATER HARD.—Be it so. Why should pianists lecture?

MR MONTAGUE SHOOT.—At institutes?

MR DRINKWATER HARD.—At institutes.

MR MONTAGUE SHOOT.—On Wagner?

MR DRINKWATER HARD.—On Wagner.

MR MONTAGUE SHOOT.—If they have bought their *portheuffer* they must needs—

MR DRINKWATER HARD.—Devaliser?

MR MONTAGUE SHOOT.—Devaliser.

MR DRINKWATER HARD.—But Duke Coleridge lectured upon Weber?

MR MONTAGUE SHOOT.—He is no pianist, and wanted no portheuffer.

MR DRINKWATER HARD.—He had his porthelborn when translating Schubert.

MR MONTAGUE SHOOT.—His porthelborn!

MR DRINKWATER HARD.—I shall lecture on Haydn.

MR MONTAGUE SHOOT.—You will have your portpohl. I shall lecture on Mozart.

MR DRINKWATER HARD.—You will have your portjahn. Better lecture on Chopin—



MR MONTAGUE SHOOT.—No! No! I couldn't carry a portliszt.

MR MONTAGUE SHOOT and MR DRINKWATER HARD (*ensemble*).—Better be honest and carry our portmanteaus.

[*Exeunt ambo convinced.*]

### More "Astounding Impudence."



SINCE a certain article appeared in the *Daily Telegraph*, the composite phrase, *Astounding-impudent* has passed ("as the French would say") into a form of proverbial speech. "Judicious Hooker" himself would have approved it. Then came *Ghouls* ("musical ghouls") from the same egregious pen. "Ghoul" is a nomenclature of which Sir Thomas Browne, George Grove, the author of Godwin's "*Essay on Segulphus*," Theophrastus Bombastes Paracelsus, Hierony-

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mus Cardanus, or Francis Hueffer himself, would have approved. See, in the *Boston Courier*, our amiable and slightly diaphonous contemporary of New New Athens, how Ghouls are patted on the back by the sages of Massachusetts, whose grave-raking champion is *F. J.* Professor, so to speak (non-phonetically), *fjudj*:-

"The orchestral accompaniments of *The Messiah*, as they have come to us from the hands of the composer, sound poor and thin to ears accustomed to the wealth and richness of modern orchestras. Handel's score reveals no parts other than those written for the strings, oboes, trumpets, and drums, the wind and percussion instruments being very sparingly used. It should be noted, however, that this light instrumentation is no proof of the poverty of orchestral resources at the command of the master in 1741. There are scores by Handel which include parts for flutes, bassoons, harps, harpsichords, and horns, besides those which lay within the accollade of *The Messiah*. Furthermore, Handel employed a number of instruments, both stringed and wind, now unknown or unused. He was ready to use any utensil of a musical sort which would produce an effect—the brazen throats of cannon even being drawn into his service. This willingness, sometimes eagerness, on Handel's part is worth remembering when the purist rises to object to any emendations of, or additions to, any of his scores. Schelcher, Handel's biographer, maintains that 'if the instrumental portions of Handel's oratorios, as they were executed under his direction, had not been burned at the destruction of Covent Garden Theatre, in 1808, we should doubtless have been astonished at their amplitude,' adding that 'a few scattered fragments serve to show that he sometimes added extra accompaniments.' Be this as it may, Mozart thought it necessary to amplify the orchestration when, in 1789, the work was brought out at Vienna. The parts were then in existence, and could, without doubt, have been easily procured. Mozart's additional instrumentation was, however, partly made necessary by the want of an organ in the great hall of the Imperial Court Library, where the oratorio was performed.

"The mention of an organ carries us back to Handel, who at all public performances of his oratorios, given under his direction, was accustomed to sit at the organ, by the aid of which he could, and presumably did, add the colouring not found in his score. His manuscripts are copiously noted with indications for the use of instruments for which no parts can be found. Schelcher says that in the Buckingham Palace collection there is a score of the chorus 'Lift up your heads,' with parts for horns, oboes, and bassoons—written antiphonally, to agree with the choral responses—in addition to the string quartet. The enthusiastic biographer declares that the master's orchestration was in some instances very full—too full, if one may believe the gibes of the satirists. *En passant*, the unprejudiced reader would be amused to note the wonderful resemblance between these *pasquinas* and those which Wagner has called forth a century and a half later. He cautions students against placing too great trust in the Walsh scores, the publisher being 'used to economise the expenses of engraving by suppressing the accompaniments,' while Handel, 'to save time, only wrote the leading parts when he composed, leaving it to the copyists to multiply them according to his instructions.' Whatever Handel might have done for the enrichment of his most famous work, the fruits of Mozart's labours have been of real value to the musical world. His score includes parts for flutes, clarinets, oboes, and bassoons, for trumpets, horns, and trombones, and for drums, all being additions to the original score. Besides these, he added in several instances parts for second violins and violas, altered here a violin to flute part, there an oboe to a clarinet, and re-wrote entirely in some cases parts for first violins, for trumpets, and for drums. It was rarely that Handel's forms or harmonies were disturbed, the additions in many cases following the figured bass as written by the composer. Sometimes there were gaps which had to be filled out.

"Still, with all the pains, the work remains incomplete so far as the accompaniments are concerned (!) Or so, at least, it remained until about a year ago, when Robert Franz, at the express request of the Handel and Haydn Society, tendered to him through Mr Otto Dresel, who was then in Europe, undertook the task of supplying the deficiencies of Mozart's score (!). The new score was received from Dr Franz last spring. On examination and comparison with the Handel and Mozart scores, it is evident that the Mozart method has been followed—that is, the figured bass has been worked out in parts for clarinets or bassoons, or both, in phrases where no wind instruments have been employed by either predecessor. In some instances gaps, which Mozart had left unfilled, are closed up. In others, the entire colouring of the score has been freshened and brightened (!!).

The following list gives some idea of the extent of the additions and alterations. The numbers are from the Novello edition:—

"Two clarionets and two bassoons:

Part I. Numbers 2, 3, 4, 6, 7, 12, and 18.  
" II. " 23, 26, 32, and 48.  
" III. " 45 and 54.

Two clarionets and one bassoon:

Part II. Number 38.

Two horns:

Part I. Numbers 9 and 18.

"The organ accompaniment has been written out for the string quartet in the following recitations:—

Part I. Numbers 8, 14, and 15.  
" II. " 34 and 42.  
" III. " 52.

"A better man than Dr Franz could not have been found. His studies of, and researches in, the works of Handel and his great contemporary and fellow-countryman Bach, pre-eminently fitted him for the task. The accompaniments for several of Bach's oratorios and cantatas, and for many of Handel's operatic arias, have been made available for modern use by his new scoring. Three of Bach's works, sung in the Music Hall last season, were re-constructed (!!!).

"There remain other improvements to be noted. These have been made by Mr Zerrahn (!!!!) and consist mainly of changes—in some cases quite radical—in the phrasing of the orchestral parts (!!!!!). It cannot well be believed by any intelligent musician that so great a master as Handel should have permitted his string players to perform *staccato* against the *legato* movement in the vocal score. The unmusical effect of this mixed method—sanctioned though it may be by long usage—induced Mr Zerrahn to newly phrase not only the string parts, but also those for the wood and wind instruments throughout nearly the entire work—a long and tedious task, but we believe the result will amply repay the labour spent (!!!!!!!). A prominent feature of this improving—perhaps it would be more nearly correct to say this restoring—process is the reduction of orchestral and vocal parts to something like a uniform consonance in phrasing. The attentive listener will discover the use of the new method in the following numbers: Part I. Numbers 1, 2, 3, 4, 6, 7, 9, 11, 12, 17, 18, 20, and 21. Part II. Numbers 23, 24, 25, 26, 28, 32, 33, and 41. Mr Zerrahn's work will make itself plainly felt, especially in the choruses numbered 4, 7, 12, 21, 26, and 41, and in the soprano solo numbered 18. In adapting the organ accompaniment of the recitations for string quartet, Dr Franz unaccountably overlooked Number 19, Part I. Mr Zerrahn has, therefore, arranged it for the strings (!!!!!!!). He has also transposed it to a lower key, in order that it may be sung by an alto voice, the change being justified, if not demanded, by the fact that the first half of the aria, Number 20, to which it serves as introduction, is, in accordance with long-established custom, assigned to the alto.

"The additions to, and *emendations* (O Gemini !) of, the score of Handel's best known work, of whose extent and importance we have endeavoured to give some idea, &c. (!!!!!!!). "F. H. J."

When President Grant quits political life he may do worse than devote his leisure time to amending the "emendations" of Herr Zerrahn. To what are we coming? It is gratifying to be informed that neither Professor Longfellow nor J. S. Dwight join heartily in the *Ghoul* movement, although the name of Otto Dresel made us quiveringly suspicious of one, if not of both. Nevertheless, President Grant, when he "quite political life" (as we have said), in "amending the emendations of Herr Zerrahn," his joyous compatriot, may do better work for humanity than Cincinnatus the delver could ever effect. *List, list, O Ghoul!*

*Thophilus Quer.*

THE sudden death, on February 2, of M. Eugène Chavet, for ten years editor of *L'Europe Artiste*, is announced. He was a man of great experience and general information, and might have taken, had he lived, a position of distinction among the men of letters and of science, in whom the French capital is so rich.

WARSAW.—A four-act opera, *Stradiota*, libretto in Polish by M. Jasinski, music by M. Adam Münchheimer, director of the National Opera-house, has been produced.

COLOGNE.—It is in this town that the Musical Festival of the Lower Rhine will be celebrated at Whitsuntide, under the direction of Ferdinand Hiller. The programme will comprise, among other compositions, Haydn's *Seasons*, Beethoven's Ninth Symphony, and Verdi's *Requiem*, the last being conducted by the composer himself,

## OCCASIONAL NOTES.

M. FAURE's success at Lyons has been immense. *Le Salut Public Le Progrès*, even to *Le Censeur* and *Le Petit Lyonnais*, and the *Lyons-Journal* are in raptures about him. Their five voices, thus uplifted in his praise, might really be harmonised into a five-part chorus, to the words, "Vive Faure le Grand!" And then, passing his claims as an artist, see what he has done as a man, mindful of others besides himself. *Le Censeur* has the following:—

"M. Faure, baryton du Grand-Opéra, a remis ce matin au préfet du Rhône la somme de trois mille francs pour la souscription au profit des ouvriers sans travail. M. Faure, bien avant la représentation, dont on trouvera plus loin le compte rendu, était admiré des Lyonnais ; il vient aujourd'hui de conquérir un titre plus précieux. La reconnaissance de Lyon ne sera pas un des moins beaux fleurons de la couronne du grand artiste." —P. L.

This "P. L." cannot be Paul le Louche, seeing that Paul dedicates his wits exclusively to the *Public Toulousainatre*. Petrus Longinus is his actual name.

ON the 25th February, 1791, Joseph Haydn gave his first concert in London. He was then fifty-eight years old. On the 10th February, 1868, *Gillaume Tell* was performed at the Grand Opera, Paris, for the five-hundredth time, and the members of the orchestra serenaded its illustrious composer in honour of the event. On the 15th February, 1863, the four-hundred-and-fiftieth representation of Auber's *Muette* took place at the same theatre. On the 7th February, 1862, the theatre in the Tuilleries was inaugurated with an opera, called *Ercole amante*, and composed by Pietro Francesco Cavalli.

THE month of February is remarkable for the birth of the following musicians : Felix Mendelssohn, Hamburg, 1809 ; F. F. Chopin, Zelazowa-Wola, 1810 ; Johann Ludwig Dussek, Czazlau, 1761 ; Father Stanislaus Mattei, Bologna, 1750 ; André Grétry, Liège, 1741 ; Giovanni Pacini, Catania, 1796 ; Nicolo Paganini, Genoa, 1784 ; Charles de Bériot, Louvain, 1802 ; Carl Czerny, Vienna, 1791 ; Georg Friederich Handel, Halle, 1865 ; Gioachino Rossini, Pesaro, 1792 ; Pierre Rode, Bordeaux, 1774 ; Lauro Rossi, Macerata, 1812 ; Henri Vieuxtemps, Verviers, 1820 ; and Johann B. Cramer, Mannheim, 1771. In the same month there died : Giovanni Pier Luigi da Palestrina, Rome, 1594 ; Michael Glinka, Berlin, 1857 ; Giuseppe Tartini, Padua, 1770 ; Gregorio Allegri, Rome, 1662 ; Theodor Döhler, Florence, 1856 ; Marco Antonio Portogallo, Lisbon, 1830 ; Giuseppe Zarlini, Venice, 1590 ; and Orazio Vecchi, Modena, 1605.

IN the month of February, moreover, the following operas were performed for the first time : *Semiramide*, Rossini, Venice, 1823 ; *Il Barbiere di Siviglia*, Rossini, Rome, 1816 ; *Marco Visconti*, Petrella, Naples, 1854 ; *I Lombardi alla prima Crociata*, Verdi, Milan, 1843 ; *La Figlia del Reggimento*, Donizetti, Paris, 1840 ; *La Straniera*, Bellini, Milan, 1829 ; *Armida*, Lulli, Paris, 1686 ; *Giovanna d'Arco*, Verdi, Milan, 1845 ; *L'Etoile du Nord*, Meyerbeer, Paris, 1854 ; *Un Ballo in Maschera*, Verdi, Rome, 1859 ; *La Juive*, Halévy, Paris, 1835 ; *Rinaldo*, Handel, London, 1711 ; *Rinaldo*, Sacchini, Paris, 1783 ; *Gustave III.*, Auber, Paris, 1833 ; *Crispino e la Comare*, Luigi and Federico Ricci, Venice, 1850 (and not at Naples in 1836, as erroneously stated in the *Histoire des Musiciens*, by Félix, in the *Musiciens célèbres*, and the *Dictionnaire lyrique*, by Clément, in the *Histoire de la Musique dramatique en France*, by G. Chouquet, etc.) ; *La Muette de Portici*, Auber, Paris, 1828 ; *Les Huguenots*, Meyerbeer, Paris, 1836 ; *Tancredi*, Rossini, Venice, 1813 ; *Esmeralda*, Mazzucato, Mantua, 1838 ; *Faniska*, Cherubini, Vienna, 1806 ; *Nina pazza per Amore*, Coppola, Rome, 1835 ; and *Tebaldo ed Isolina*, Morlacchi, Venice, 1822.

OLD PHILLIP ASTLEY once brought out a piece called *Sailors and Savages*. At that time he had a conductor named Heron. Not remembering the latter's name, he always called him Dr Herring. On the occasion in question, he said : "I want you to compose me a tune for a combat of two broadswords, to re tang, tang, tang." In the piece there was a broadsword encounter between the principal Savage and a Sailor. At the first rehearsal, Astley was seated in front of the stage as usual. The Savage was performed by Mr J. Taylor, the manager's nephew, and the Sailor by Mr John Astley, the manager's son. The fight did not please the old gentleman, who thought it was not

striking enough. "Johnny, Johnny," he observed, "this won't do ; we must have shields." On hearing the word: shields, Heron, under the impression that the manager wanted Shields the composer, jumped from his seat, gathered together the various orchestral parts, and, getting on the stage, tore them in pieces-meal, saying in a high tone : "Now, send for Shields!" "What do you mean, Dr Herring?" inquired Astley, greatly astonished. "Why," replied Heron, "if Mr Shields can compose better than I can, pray send for him at once!" "Oh! by —!" said Astley, "I meant a pair of shields for the fight." A reconciliation took place, and Heron re-composed the music.

## CONCERTS VARIOUS.

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A CONCERT took place in the Eyre Arms Assembly Rooms on Tuesday evening last, for the benefit of the "Carlton Hall Poor School's Fund." The artists, were Mesdames Alida Gassier, and Augusta Roche, Misses J. Jones and Palmer ; Messrs Bernard Lane, Frith, G. R. Renwick, Grimsby, Jopp (vocalists) ; and Miss Emma Barnett (solo pianist). Mr Arthur J. Barth, of the London Academy of Music, conducted. A selection from Rossini's *Stabat Mater* gave much satisfaction, the singing of Miss Jones and Mdme Roche in the duet "Quis est homo," being excellent. Messrs Lane and Renwick, in their respective solos, and Mdme Roche, in "Fac ut portem," were loudly applauded. Miss Emma Barnett who played it finished and brilliant manner Mr John Francis Barnett's fantasia on airs from his cantata, *The Ancient Mariner*, was deservedly applauded and "encored." Miss J. Jones and Mr Lane sang a duet from *Paradise and the Peri* (J. F. Barnett) ; Mdme Alida Gassier displayed her voice to advantage in Wellington Guernsey's Spanish aria, "The Muleteer's Bride," and a new *bolero*, entitled "An Arab Flower," by F. Mariani ; Mdme Augusta Roche sang the romance, "L'ultimo pensiero" (Mariani), which she was compelled to repeat ; Miss Palmer sang twice, and was encored ; and Mr A. G. Jopp, who made his first appearance in public, was received with great favour.

MISS DORA SCHIRMACHER.—In the *Leipziger Allgemeine Nachrichten* we read that, on the 2nd inst., the directors of the Conservatorium gave a farewell night to Miss Schirmacher, the 300 pupils being present, when she played three *Lieder* by Mendelssohn and two pieces by Chopin and Schumann, in addition to which she took part with Miss Emery in a chaconne by Raff for two pianos. Both ladies distinguished themselves in this exceedingly difficult piece ; in combined passages their unanimity and precision being most extraordinary. The Professor subsequently made a farewell speech, in which he held up Miss Schirmacher as a model to the other students. Prior to leaving Leipzig, the young pianist was presented with a gold bracelet bearing the Gewandhaus motto in Latin, accompanied by a highly complimentary letter from the directors.

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[Feb. 17, 1877.]

mus Cardanus, or Francis Hueffer himself, would have approved. See, in the *Boston Courier*, our amiable and slightly diaphonous contemporary of New New Athens, how Ghouls are patted on the back by the sages of Massachusetts, whose grave-raking champion is *F. J.*—Professor, so to speak (non-phonetically), *Fhudj*—

"The orchestral accompaniments of *The Messiah*, as they have come to us from the hands of the composer, sound poor and thin to ears accustomed to the wealth and richness of modern orchestras. Handel's score reveals no parts other than those written for the strings, oboes, trumpets, and drums, the wind and percussion instruments being very sparingly used. It should be noted, however, that this light instrumentation is no proof of the poverty of orchestral resources at the command of the master in 1741. There are scores by Handel which include parts for flutes, bassoons, harps, harpsichords, and horns, besides those which lay within the accollade of *The Messiah*. Furthermore, Handel employed a number of instruments, both stringed and wind, now unknown or unused. He was ready to use any utensil of a musical sort which would produce an effect—the brazen throats of cannon even being drawn into his service. This willingness, sometimes eagerness, on Handel's part is worth remembering when the purist rises to object to any emendations of, or additions to, any of his scores. Schelcher, Handel's biographer, maintains that 'if the instrumental portions of Handel's oratorios, as they were executed under his direction, had not been burned at the destruction of Covent Garden Theatre, in 1808, we should doubtless have been astonished at their amplitude,' adding that 'a few scattered fragments serve to show that he sometimes added extra accompaniments.' Be this as it may, Mozart thought it necessary to amplify the orchestration when, in 1789, the work was brought out at Vienna. The parts were then in existence, and could, without doubt, have been easily procured. Mozart's additional instrumentation was, however, partly made necessary by the want of an organ in the great hall of the Imperial Court Library, where the oratorio was performed.

"The mention of an organ carries us back to Handel, who at all public performances of his oratorios, given under his direction, was accustomed to sit at the organ, by the aid of which he could, and presumably did, add the colouring not found in his score. His manuscripts are copiously noted with indications for the use of instruments for which no parts can be found. Schelcher says that in the Buckingham Palace collection there is a score of the chorus 'Lift up your heads,' with parts for horns, oboes, and bassoons—written antiphonally, to agree with the choral responses—in addition to the string quartet. The enthusiastic biographer declares that the master's orchestration was in some instances very full—too full, if one may believe the gibes of the satirists. *En passant*, the unprejudiced reader would be amused to note the wonderful resemblance between these *pasquinas* and those which Wagner has called forth a century and a half later. He cautions students against placing too great trust in the Walsh scores, the publisher being 'used to economise the expenses of engraving by suppressing the accompaniments,' while Handel, 'to save time, only wrote the leading parts when he composed, leaving it to the copyists to multiply them according to his instructions.' Whatever Handel might have done for the enrichment of his most famous work, the fruits of Mozart's labours have been of real value to the musical world. His score includes parts for flutes, clarinets, oboes, and bassoons, for trumpets, horns, and trombones, and for drums, all being additions to the original score. Besides these, he added in several instances parts for second violins and violas, altered here a violin to a flute part, there an oboe to a clarinet, and re-wrote entirely in some cases parts for first violins, for trumpets, and for drums. It was rarely that Handel's forms or harmonies were disturbed, the additions in many cases following the figured bass as written by the composer. Sometimes there were gaps which had to be filled out.

"Still, with all the pains, the work remains incomplete so far as the accompaniments are concerned (!) Or so, at least, it remained until about a year ago, when Robert Franz, at the express request of the Handel and Haydn Society, tendered to him through Mr Otto Dresel, who was then in Europe, undertook the task of supplying the deficiencies of Mozart's score (!). The new score was received from Dr Franz last spring. On examination and comparison with the Handel and Mozart scores, it is evident that the Mozart method has been followed—that is, the figured bass has been worked out in parts for clarinets or bassoons, or both, in phrases where no wind instruments have been employed by either predecessor. In some instances gaps, which Mozart had left unfilled, are closed up. In others, the entire colouring of the score has been freshened and brightened (!!).

The following list gives some idea of the extent of the additions and alterations. The numbers are from the Novello edition:—

"Two clarinets and two bassoons:

Part I. Numbers 2, 3, 4, 6, 7, 12, and 18.

" II. " 23, 26, 32, and 48.

" III. " 45 and 54.

Two clarinets and one bassoon:

Part II. Number 38.

Two horns;

Part I. Numbers 9 and 18.

"The organ accompaniment has been written out for the string quartet in the following recitations:—

Part I. Numbers 8, 14, and 15.

" II. " 34 and 42.

" III. " 52.

"A better man than Dr Franz could not have been found. His studies of, and researches in, the works of Handel and his great contemporary and fellow-countryman Bach, pre-eminently fitted him for the task. The accompaniments for several of Bach's oratorios and cantatas, and for many of Handel's operatic arias, have been made available for modern use by his new scoring. Three of Bach's works, sung in the Music Hall last season, were re-constructed (!!!).

"There remain other improvements to be noted. These have been made by Mr Zerrahn (!!!!!) and consist mainly of changes—in some cases quite radical—in the phrasing of the orchestral parts (!!!!!). It cannot well be believed by any intelligent musician that so great a master as Handel should have permitted his string players to perform *staccato* against the *legato* movement in the vocal score. The unmusical effect of this mixed method—sanctioned though it may be by long usage—induced Mr Zerrahn to newly phrase not only the string parts, but also those for the wood and wind instruments throughout nearly the entire work—a long and tedious task, but we believe the result will amply repay the labour spent (!!!!!!!). A prominent feature of this improving—perhaps it would be more nearly correct to say this restoring—process is the reduction of orchestral and vocal parts to something like a uniform consonance in phrasing. The attentive listener will discover the use of the new method in the following numbers: Part I. Numbers 1, 2, 3, 4, 6, 7, 9, 11, 12, 17, 18, 20, and 21. Part II. Numbers 23, 24, 25, 26, 28, 32, 33, and 41. Mr Zerrahn's work will make itself plainly felt, especially in the choruses numbered 4, 7, 12, 21, 26, and 41, and in the soprano solo numbered 18. In adapting the organ accompaniment of the recitations for string quartet, Dr Franz unaccountably overlooked Number 19, Part I. Mr Zerrahn has, therefore, arranged it for the strings (!!!!!!!). He has also transposed it to a lower key, in order that it may be sung by an alto voice, the change being justified, if not demanded, by the fact that the first half of the aria, Number 20, to which it serves as introduction, is, in accordance with long-established custom, assigned to the alto.

"The additions to, and *emendations* (O Gemini !) of, the score of Handel's best known work, of whose extent and importance we have endeavoured to give some idea, &c. (!!!!!!!). "F. H. J."

When President Grant quits political life he may do worse than devote his leisure time to amending the "emendations" of Herr Zerrahn. To what are we coming? It is gratifying to be informed that neither Professor Longfellow nor J. S. Dwight join heartily in the Ghoul movement, although the name of Otto Dresel made us quiveringly suspicious of one, if not of both. Nevertheless, President Grant, when he "quits political life" (as we have said), in "amending the emendations of Herr Zerrahn," his joyous compatriot, may do better work for humanity than Cincinnatus the delver could ever effect. *Fist, fist, O Fiszt!*

*Thophilus Quer.*

THE sudden death, on February 2, of M. Eugène Chavet, for ten years editor of *L'Europe Artiste*, is announced. He was a man of great experience and general information, and might have taken, had he lived, a position of distinction among the men of letters and of science, in whom the French capital is so rich.

WARSAW.—A four-act opera, *Stradiota*, libretto in Polish by M. Jasinski, music by M. Adam Münchheimer, director of the National Operahouse, has been produced.

COLOGNE.—It is in this town that the Musical Festival of the Lower Rhine will be celebrated at Whitsuntide, under the direction of Ferdinand Hiller. The programme will comprise, among other compositions, Haydn's *Seasons*, Beethoven's Ninth Symphony, and Verdi's *Requiem*, the last being conducted by the composer himself,

## OCCASIONAL NOTES.

M. FAURE's success at Lyons has been immense. *Le Salut Public Le Progrès*, even to *Le Censeur* and *Le Petit Lyonnais*, and the *Lyons-Journal* are in raptures about him. Their five voices, thus uplifted in his praise, might really be harmonised into a five-part chorus, to the words, "Vive Faure le Grand!" And then, passing his claims as an artist, see what he has done as a man, mindful of others besides himself. *Le Censeur* has the following:

"M. Faure, baryton du Grand-Opéra, a remis ce matin au préfet du Rhône la somme de trois mille francs pour la souscription au profit des ouvriers sans travail. M. Faure, bien avant la représentation, dont on trouvera plus loin le compte rendu, était admiré des Lyonnais ; il vient aujourd'hui de conquérir un titre plus précieux. La reconnaissance de Lyon ne sera pas un des moins beaux fleurons de la couronne du grand artiste."—P. L.

This "P. L." cannot be Paul le Louche, seeing that Paul dedicates his wits exclusively to the *Public Toulousainatre*. Petrus Longinus is his actual name.

On the 25th February, 1791, Joseph Haydn gave his first concert in London. He was then fifty-eight years old. On the 10th February, 1808, *Guillaume Tell* was performed at the Grand Opera, Paris, for the five-hundredth time, and the members of the orchestra serenaded its illustrious composer in honour of the event. On the 15th February, 1863, the four-hundred-and-fiftieth representation of Auber's *Muette* took place at the same theatre. On the 7th February, 1862, the theatre in the Tuilleries was inaugurated with an opera, called *Ercole amante*, and composed by Pietro Francesco Cavalli.

THE month of February is remarkable for the birth of the following musicians : Felix Mendelssohn, Hamburg, 1800; F. E. Chopin, Zelazowa-Wola, 1810; Johann Ludwig Dussek, Czazlau, 1761; Father Stanislaus Mattei, Bologna, 1750; André Grétry, Liège, 1741; Giovanni Pacini, Catania, 1796; Niccolò Paganini, Genoa, 1784; Charles de Bériot, Louvain, 1802; Carl Czerny, Vienna, 1791; Georg Friedrich Handel, Halle, 1685; Gioachino Rossini, Pesaro, 1792; Pierre Rode, Bordeaux, 1774; Lauro Rossi, Macerata, 1812; Henri Vieuxtemps, Verviers, 1820; and Johann B. Cramer, Mannheim, 1771. In the same month there died : Giovanni Pier Luigi da Palestrina, Rome, 1594; Michael Glinka, Berlin, 1857; Giuseppe Tartini, Padua, 1770; Gregorio Allegri, Rome, 1662; Theodor Döhler, Florence, 1856; Marco Antonio Portogallo, Lisbon, 1830; Giuseppe Zarlini, Venice, 1590; and Orazio Vechi, Modena, 1605.

In the month of February, moreover, the following operas were performed for the first time : *Semiramide*, Rossini, Venice, 1823; *Il Barbiere di Siviglia*, Rossini, Rome, 1816; *Marco Visconti*, Petrella, Naples, 1854; *I Lombardi alla prima Crociata*, Verdi, Milan, 1843; *La Figlia del Reggimento*, Donizetti, Paris, 1840; *La Straniera*, Bellini, Milan, 1829; *Armida*, Lulli, Paris, 1686; *Giovanna d'Arco*, Verdi, Milan, 1845; *L'Etoile du Nord*, Meyerbeer, Paris, 1854; *Un Ballo in Maschera*, Verdi, Rome, 1859; *La Juive*, Halévy, Paris, 1835; *Rinaldo*, Handel, London, 1711; *Rinaldo*, Sacchini, Paris, 1783; *Gustave III.*, Auber, Paris, 1833; *Crispino e la Comare*, Luigi and Federico Ricci, Venice, 1850 (and not at Naples in 1836, as erroneously stated in the *Histoire des Musiciens*, by Féétis, in the *Musiciens célèbres*, and the *Dictionnaire lyrique*, by G. Chouquet, etc.) ; *La Muette de Portici*, Auber, Paris, 1828; *Les Huguenots*, Meyerbeer, Paris, 1836; *Tancredi*, Rossini, Venice, 1813; *Esmeralda*, Mazzucato, Mantua, 1838; *Fanska*, Cherubini, Vienna, 1806; *Nina pazza per Amore*, Coppola, Rome, 1835; and *Tebaldo ed Isolina*, Morlacchi, Venice, 1822.

OLD PHILLIP ASTLEY once brought out a piece called *Sailors and Savages*. At that time he had a conductor named Heron. Not remembering the latter's name, he always called him Dr Herring. On the occasion in question, he said : "I want you to compose me a tune for a combat of two broadswords, to re tang, tang, tang." In the piece there was a broadsword encounter between the principal Savage and a Sailor. At the first rehearsal, Astley was seated in front of the stage as usual. The Savage was performed by Mr J. Taylor, the manager's nephew, and the Sailor by Mr John Astley, the manager's son. The fight did not please the old gentleman, who thought it was not

striking enough. "Johnny, Johnny," he observed, "this won't do ; we must have shields." On hearing the word: shields, Heron, under the impression that the manager wanted Shields the composer, jumped from his seat, gathered together the various orchestral parts, and, getting on the stage, tore them in pieces-meal, saying in a high tone : "Now, send for Shields!" "What do you mean, Dr Herring?" inquired Astley, greatly astonished. "Why," replied Heron, "if Mr Shields can compose better than I can, pray send for him at once!" "Oh! by ——" said Astley, "I meant a pair of shields for the fight." A reconciliation took place, and Heron re-composed the music.

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MISS DORA SCHIRMACHER.—In the *Leipziger Allgemeine Nachrichten* we read that, on the 2nd inst., the directors of the Conservatorium gave a farewell night to Miss Schirmacher, the 300 pupils being present, when she played three *Lieder* by Mendelssohn and two pieces by Chopin and Schumann, in addition to which she took part with Miss Emery in a chaconne by Raff for two pianos. Both ladies distinguished themselves in this exceedingly difficult piece; in combined passages their unanimity and precision being most extraordinary. The Professor subsequently made a farewell speech, in which he held up Miss Schirmacher as a model to the other students. Prior to leaving Leipzig, the young pianist was presented with a gold bracelet bearing the Gewandhaus motto in Latin, accompanied by a highly complimentary letter from the directors.

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[Feb. 17, 1877.]

*Le Diable à Nice.*

Read what the *Phare du Littoral* says of Faure (*ce diable de Faure*), after witnessing his representation of Mephistopheles in Gounod's *Faust*:-

*C'est toujours un événement que le passage d'un grand artiste dans une ville, et tel qui restera profondément indifférent à l'annonce de quelque arrivée célèbre par la position, la naissance ou la fortune, sentir toutes les fibres artistiques de son cœur vibrer, en lisant ce simple mot sur l'affiche du théâtre : Faure. Aussi, malgré des prix exorbitants exigés par M. Jarrett (un diable à quatre, qui sait tout à la longue) la salle était comble. Jamais nous n'avions vu un Mephistopheles aussi parfait. Quelle méthode ! quel feu ! quel timbre de voix approprié au personnage ! Ses éclats de rire sont ceux de Satan, lorsqu'une âme maudite tombe entre ses griffes. C'est un Mephistopheles tout virant, sorti de l'enfer pour impressionner le monde. Vraiment, dans la scène des épées en croix, Faure a été terrifiant ; avec quelle horreur et quelle vérité n'a-t-il pas rendu la souffrance qui lui fait éprouver ces chants pieux, et quand enfin, délivré, il se redresse et pousse un soupir d'allégement profond, la salle entière a éclaté en bravos prolongés. Avec quel ton et quel sarcasme infernal il a chanté la chanson du Vœu d'or et la Sérénade ! Impossible de s'élever plus haut. Qui n'a pas entendu Faure dans Faust, ne peut se faire une idée vraiment."*

For us poor Englishmen, who are musically despised in our own country, it is beautiful to see how Frenchmen appreciate their deservedly eminent compatriot.—D. P.

## No. 1.—SUNRISE.

*(From the Italian of Signor Felice Mariani.)*

Night hurrying sails away across the waters,  
To seek repose in her own distant isles ;  
And slow retire the moon's all-radiant daughters,  
But young Aurora lingers with her smiles.  
From the deep dell and dark grove's heaving breast,  
And misty forms that nightly linger there,  
Ascending to the mountain's snowy crest,  
Expand their wings, and part into the air.  
And forth from out the Eastern hall,  
Gilding nature's sable pall,  
The lovely light descends to deck  
With dewy pearls young morning's neck.  
The lark is up in the dewy sheen :—  
Oh ! the little saint, with harp unseen,  
Is thrilling a hymn on her sky'd tower  
With cherub tones and airy power.  
And o'er yon Eastern fields of blue  
Fall filmy shapes of amber hue,  
Weave their bright robes around the ear  
Of the slow retiring morning star.  
Sweet looks the infant day above,  
Like the rich and rosy smile of love.  
But lo ! behold what o'er yon hill is streaming ;  
The sun ! the sun ! Apollo's forehead beaming.

WELLINGTON GUERNSEY.

WIESBADEN.—Herr Eduard Heimendal, pupil of Herr Wilhelmj, made his *début* at the last Curhaus-Symphonie-Concert.

STOCKHOLM.—Verdi's *Mass* has been performed here. Mad. Trebelli sang the contralto part.

MADRID.—*Rigoletto* has been performed at the Teatro Real, with Signora Rubini-Scalisi in the principal female character. *Otello* was given for the benefit of Signora Pozzoni, who appeared as Desdemona, Sig. Tamberlik being the Moor.

THE following amendment will be proposed in the French Chamber when the Budget is discussed: "Each Theatre enjoying annual grants from the State shall be bound to give every year a gratuitous performance on the 1st January, 25th February, 14th July, and 21st September.

CONTINENTAL papers state that Mad. Adelina Patti has been engaged by M. Halanzier to "create" the part of Paulina in Gounod's *Poliuto* at the Grand-Opéra, during the International Exhibition of 1878. Elsewhere, however, it is asserted that the lady is pledged for the same epoch to the manager of the Théâtre-Italien.

M. LEON FOSSEY, formerly conductor at the Paris Gaité and afterwards at the Ambigu, has just died. He was born at Paris in 1829. He produced two one-act operas, *Pomme d'Api* and *Marcel et Cie*. He wrote, also, the music for the fairy spectacle of *Peau d'Ane* at the Gaité, and the incidental music for a large number of dramas.

## WAIFS.

Ricardo Moragas, the Spanish coreographer, is at Milan. A new ballet, by Sig. Pallerini, is rehearsing at the Scala. Signora Ristori was lately robbed in Rome of 14,000 francs.

M. Eugène Chavet, chief editor of *L'Europe Artiste*, recently died in Paris, aged sixty-five.

Herr Niemann played for the last time this season at the Royal Operahouse, Berlin, on the 11th inst.

Sig. Mercuri has completed an opera, *Il Violino del Diavolo*, written expressly for Signora Ferni.

Professor Rappoldi has accepted the post of "Concertmeister" in the orchestra of the Theatre Royal, Dresden.

The Professors of the Paris Conservatory lately gave a dinner at the Grand Hôtel to their Director, M. Ambroise Thomas.

A young tenor, M. Stéphanne, has made his first appearance at the Paris Opéra-Comique as the protagonist in Hérold's *Zampa*.

Sig. Pinsuti is superintending the rehearsals of his new opera, *Matia Corvino*, to be produced at Venice during the present season.

The editor of a sanitary periodical propounds the question: "Does woman fill the lower half of her lungs with air?" He evidently never heard the voice of a healthy mother-in-law.

The list of works to be performed by the Boston (U.S.) Handel and Haydn Society at its Festival in May, has been increased by the addition of Ferdinand Hiller's cantata, *Israel's Song of Triumph*.

A little boy, having asked his father the meaning of the word "Paradise," was informed in reply: "Paradise, my son, is that small part of the calendar year when my mother-in-law stays at her own home and minds her own business."

Signora Fossa and Sig. Gayarre, now singing at Milan, are, according to the *Secolo*, engaged for the spring at the Teatro del Liceo, Barcelona. The *Secolo*, however, is in error as regards Sig. Gayarre, who will not go to Barcelona, but to London.

The French Minister of Public Instruction and the Fine Arts has granted sums of money, varying in amount, to the Pasdeloup and the Colonne Concerts, to several societies of Chamber Music, and to the Society of Musical Composers, for two annual prizes.

A lady residing at a fashionable boarding-house in New York amused herself by drinking freely, and chasing her daughter, aged ten, down stairs, with a revolver. The precocious young girl, observed, "The only trouble with Mother is that she lives too high."

M. Halanzier has announced a grand ball, to take place on the 27th inst., at the New Operahouse, for the benefit of the Lyons workmen, who are suffering severely from stagnation in trade. Mad. de MacMahon has consented to act as Patroness.

"I cannot imagine," observed a lady, who was beginning to get elderly, to Douglas Jerrold, "what makes my hair turn gray. I sometimes fancy it must be the essence of rosemary with which my maid is in the habit of brushing it." "I'm afraid, madam," replied Jerrold, "it's the essence of time"—(thyme).

Mr Theodore Thomas was prevented, a short time since, from giving a concert in Watertown, New York, as he had promised. This caused a poet of the town to burst out into the annexed poetic strain: "Oh, Thomas, oh, Thomas, Why did you stay from us, And not keep your promus !"

Dr. Filippo Filippi, Signori Ferrigni and Uda, have been created knights of the Order of the Crown of Italy. "Poor fellows!" exclaims the *Trovatore*. Another musical critic, the Marchese D'Arcais, has been made officer of the Order of Saint Maurice and Saint Lazarus, with the cross of the Order of Carlo III.

The third number of the annotated catalogue of the *Bibliothèque Musicale de l'Opéra*, from the pen of M. Th. de Lajarte, has just appeared. It comprises the period from Rameau's *Hippolyte et Aricie* (1733) to *Sabinus*, a lyric tragedy by Chabanon de Maugris, music by Gossec (1774). The fourth number will be consecrated to the period of Gluck, and extend from *Iphigénie en Aulide* to *La Vestale* (1774—1807). This number completes the first of the two volumes which will constitute the entire work.

SACRED HARMONIC SOCIETY.—A selection from the works of Handel will form the principal part of the next concert on Friday, February 23. The overtures to the *Occasional Oratorio* and *Athaliah*, and airs and choruses from *Joshua*, *Saul*, *Athaliah*, *Theodora*, with the "Gloria Patri," from the *Jubilate Deo*, will be included in the programme. An English version of Mozart's Litany in B flat will also be performed for the first time. The principal vocalists engaged are Mdme Simico, Miss Julia Elton, Mr Vernon Rigby, and Mr Lewis Thomas. Sir Michael Costa will conduct, as usual.



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